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ABSTRACT

This classroom resource kit contains a presentation for 12 slides representing artworks found in the permanent collection of the J. B. Speed Art Museum (Kentucky), a teacher's manual, and an evaluation sheet. The printed document provides critical insight into the artworks and their historical era by investigating the materials and technical considerations of their creation. Topics and slides presented are: (1) "About Red-Figured Greek Vases" (Calyx Krater); (2) "About Limestone and Stonemason's Disease" (The Falconer); (3) "About Tapestry Weaving" (The Prodigal Son); (4) "About Oil on Panel and Rembrandt's Painting Techniques" (Portrait of a Woman); (5) "About Stained Glass Window Techniques" (Parc Abbey Windows); (6) "About Catlinite" (Pipe); (7) "About Impasto Technique" (Crepuscle); (8) "About Stain Painting Technique" (Situation); (9) "About Found Object Artwork" (New Figuration); and (10) "About Ceramics and Clay Sculpture" (Awakened Man). Reference sheets, given in the manual, discuss the featured topics and artworks, provide background information about the artist or artistic period, and offer sample questions for initiating classroom discussion. The manual also includes a "Preface"; "Questioning Strategies"; a "Glossary"; a "List of Slides"; and a "Bibliography." (MM)

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ED 390 745

THE J.B. SPEED ART MUSEUM

MATERIALS AND TECHNIQUES OF ART

A RESOURCE KIT

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MATERIALS AND TECHNIQUES OF ART

TABLE OF CONTENTS

	Page
Preface	2
How to Use the Resource Kit	3
Questioning Strategies	4
Resources for More Questioning Strategies	6
Reference Sheets (one sheet per artwork)	
Calyx Krater — About Red-Figured Greek Vases	7
The Falconer — About Limestone and Stonemason's Disease	8
The Prodigal Son — About Tapestry Weaving	9
Portrait of a Woman — About Oil on Panel and Rembrandt's Painting Techniques	10
Parc Abbey Windows — About Stained Glass Window Techniques	11
Pipe — About Catlinite	12
Crepuscule — About Impasto Technique	13
Situation — About Stain Painting Technique	14
New Figuration — About Found Object Artwork	15
Awakened Man — About Ceramics and Clay Sculpture	16
Glossary of Art Terms	17
Slide List / Pronunciation Guide	20
General Bibliography	21

MATERIALS AND TECHNIQUES OF ART

PREFACE

Materials and technical considerations of artwork provide not only critical insight concerning the artwork itself, but acquaintance with a historical era as well. Changes in the direction and scope of art were often directly influenced by the political climate, evolution of materials or technological advances. New ways of presenting images have been directly influenced by breakthroughs in either the method of working with an available material or the discovery of previously unknown resources. As materials and tools developed, so did approaches to art. Some processes evolved slowly, some instantaneously, and a few techniques remain essentially intact as first used by the originating artist.

This Classroom Resource Kit focuses upon artworks found in the permanent collection of the J.B. Speed Art Museum. Whether investigating Rembrandt's application of oil to panel or probing many possible health hazards which affect safety in the studio, the kit endeavors to provide avenues to integrate art materials and techniques with an interdisciplinary approach to learning.

RESOURCE KIT EVALUATION SHEET

Name of Resource Kit: _____

Grade Level (4th, 12th, etc.): _____

Subject or Curriculum Unit: _____
(Ex. Social Studies, French Revolution)

Class Level (AP, Resource, Self-Contained): _____

Please answer any or all of the questions below:

Where did you obtain this resource? (check one)

____ JCPS Curriculum Resource Center
____ A fellow educator
____ The JBSpeed Art Museum
____ School library

How many slides did you use from this kit? ____ Which slides created the greatest depth of classroom discussion by the students?

_____

_____

How was the artwork integrated into your classroom presentation? What other suggestions do you have for creative uses of this kit?

_____

_____

_____

_____

Please circle the number which best describes your evaluation of the following components of the Resource Kit:

	Excellent	Good	Satisfactory	Needs Improvement
How to Use the Kit Sheet	4	3	2	1
Questions Worksheets	4	3	2	1
Artwork Sheets	4	3	2	1
General Bibliography	4	3	2	1

What would you change about this kit? _____

_____

Do you plan a follow-up museum visit to view the artwork firsthand? ____Yes ____No

Teacher: _____ School: _____

Please remove this page from the kit, fold, and return by mail.

THANK YOU!

THE J.B.SPEED ART MUSEUM
2035 South Third Street
PO Box 2600
Louisville, KY 40201-2600

HOW TO USE THE J.B. SPEED ART MUSEUM RESOURCE KIT

This Classroom Resource Kit consists of: a folder containing a sheet of 12 slides representing artworks found in the permanent collection of the J.B. Speed Art Museum, one or more evaluation sheets, and the manual which you are now reading. Within this manual, you will find:

A **preface** which briefly establishes a broad base for the kit's particular theme.

Questioning strategies which establish an interactive approach to exploring artwork.

Reference sheets (one for each artwork featured in the kit), each of which contains:

- An Explanation of Artwork Information:

  SLIDE: Identification number
  ARTIST: Name of the artist (Nationality, life dates)
  TITLE: Title of the artwork, year the work was completed ("c." before the date means "circa" or "approximate".)
  MEDIUM: Materials and surface used by the artist to create the work
  SIZE: Height and width of the artwork
  ACCESSION NO. signifies the year and sequence in which the artwork was acquired by the Museum (Example: 72.36 identifies the 36th work acquired in 1972).
  Information identifying the persons, funds or organization responsible for the Museum's acquisition of the work.

- Concise background information about:
  the specific artist or artists of the period;
  the individual artwork selected;
  how the artwork relates to the theme of the resource kit.

- Sample questions to help initiate classroom discussion.

- Sample artwork reference for comparison/contrast. An asterisk (*) signifies a reproduction of this artwork can be found in one of the written resources listed at the bottom of that page. Where no notation is given, the artwork can be found in one of the major art history textbooks cited in the general bibliography.

- Two or more written resources which provide additional information.

A **glossary** which defines art terms that may be unfamiliar.

A **list of slides** provided in the kit with a **pronunciation guide** to the names of certain artists represented in the kit.

A **general bibliography** for the specific theme of the kit.

(Note: On occasion individual artworks are on loan to other museums or unavailable due to conservation. If planning a follow-up tour and study visit at the Museum based on this resource kit, notify the Tour Coordinator of the specific resource kit or slides being referenced and the Education Department will be able to identify any works not available at the time of your visit.)

You may obtain a list of Names/Addresses/Phone Numbers for institutions from which slides or reproductions of major artworks can be ordered by contacting the Associate Curator of Education, School Programs at The J.B. Speed Art Museum.

QUESTIONING STRATEGIES

This section is designed to stimulate visual skills, define vocabulary, encourage discussion and to promote higher-level thinking skills by providing a framework of progressive questioning strategies. These questions can be used with any image and should aid in adapting the various artworks to a wide variety of subject matter. Resources for additional questioning methods follows this section for further development of questioning strategies and thinking skills.

QUESTIONS THAT DESCRIBE: These questions help to clarify WHAT makes a work of art.

- What do you see?
  Learn to distinguish between objective answers (ie. "a dog") and subjective answers (ie. "It looks like Lassie").

- Take an inventory of the work.
  List what is seen in the work and where it is located (ie. "I see a man standing by a house in the middle of a rectangular painting").

- Can you describe a part of the work without pointing to it?
  For example, "There are large, irregular blotches of red and yellow colors in the bottom left-hand corner of the work." Make language and vocabulary do the describing.

- Describe what you feel is the single most distinguishing feature of this work.
  In some works, your answer could be color, line, shapes; in other works, it may be size, mood or technique. (ie. those works that emphasize the elements and principles of design).

- What is the object made from?
  Is it an oil painting? A stone sculpture? A piece constructed from objects used in daily life, such as plastic containers? How do you think this piece would be different if made out of different materials? For example, oil painting will tend to have a glossy sheen and can enable the artist to depict small details accurately, if desired.

QUESTIONS THAT ANALYZE: These questions look at the components of HOW a work is organized.

- Can you find lines in the work?
  Do the lines form shapes? Do they lead or direct to one particular part of the work?
  Are they curved or zig-zag lines?

- What sort of colors are used?
  Can you name the main colors? Are they grouped together or organized in some way?
  Are they mainly bright or dull colors?

- Is there a "mood" to the work?
  Is the work dark and somber overall? Or generally light? Can you locate a source of light?

- Do the objects appear to have volume or look three-dimensional?
  If the surface of the work is flat, how has the artist made the objects look full and real? (Through shading and outline?) If a sculpture, how does the form reflect light? Are there shadows?
  Can you look around it? Can you look through parts of it?

- Can you see into the distance of the work?
  Is there a horizon line? Do parts of the work help to lead the eye into the background or distance?
  Do some of the objects seem to fade into the distance or is most of the work up front in the foreground?

- What is the surface of the work like?
  Is it smooth and glossy? Or is the texture of the surface rough? If the surface is smooth, are there implied textures such as velvet, grass, tree bark?

QUESTIONS THAT INTERPRET: These questions address possible meanings of the work.

- Using what has been learned from the two previous sections ("Questions That Describe" and "Questions that Analyze") discuss **ideas** that might be suggested by the title or by other elements such as shape, color, or texture.

  For example, the painting entitled ***Vietnam*** by Robert Goodnough might reflect the idea of war. Discuss how this can be described in the work.

- What do you think the artist's intent for this work was? Is it clear? Can a viewer know what the artist's intent is?

- Educators might research some of the contextual background or period style of an artwork and have students discuss how the work reflects a particular time period.

  For example, the tapestry by Philippe Behagle ***Louis XIV Vanquishes Evil*** can be also discussed on several levels—French Baroque or Aristocratic Baroque style, use of classical mythology for political propaganda etc.

- Why is the work organized in this way? Can we learn something of the artist's intentions?

QUESTIONS THAT EVALUATE: These questions explore the quality of the work.

- How did the artist come to the decisions he made in creating the artwork? Would you have made the same decisions?

- Did the artist want the viewer to be impressed?

- Did the artist involve you, the viewer, in the artwork?

- Do all the parts of the composition work together as a whole?

- Does the artwork communicate a major idea or emotional response? Does the artwork need to communicate ideas or feelings for you to appreciate it?

RESOURCES FOR MORE QUESTIONING STRATEGIES

Bloom, Benjamin S., Editor. ***Taxonomy of Educational Objectives: The Classification of Educational Goals. Handbook I: Cognitive Domain.*** New York: David McKay Company, 1956.

This handbook provides for the classification of cognitive educational goals: knowledge, comprehension, application, analysis, synthesis, and evaluation. This model is intended to be a classification of student behaviors which represent the intended outcomes of the educational processes. The learning that takes place is hierarchial, starting with the simple processes and advancing to the complex processes.

Dobbs, Stephen Mark. ***The DBAE Handbook: An Overview of Discipline Based Art Education.*** Santa Monica, CA: The Getty Center for Education in the Arts, 1992.

An examination of elements and implementation strategies for Discipline Based Art Education. The Appendixes section provides concise descriptions of the study approaches of DBAE, aesthetic scanning, Edmund Feldman and Gene Mittler.

Feldman, Edmund Burke. ***Varieties of Visual Experience.*** 3rd ed. New York: Harry N. Abrams, 1987.

Chapter sixteen deals with Feldman's Critical Approach model of art criticism. Description, Formal Analysis, Interpretation, and Evaluation/Judgment are the four stages of "Art-critical performance." The systematic stages build upon each other, thus allowing the student to gain an appreciation of art while taking the role of a critic.

Hamblen, Karen A. "An Art Criticism Questioning Strategy Within the Framework of Bloom's Taxonomy." ***Studies in Art Education,*** 1984 (26), pp. 41-50.

The FASE (Factual, Analytical, Synthesis, Evaluative) model incorporates Bloom's Taxonomy and leads into the development of the questioning strategies. This model offers elaborations and clarifications based upon Feldman's Critical Approach model and it offers the reader questioning examples which integrate the two art criticism theories.

Krathwol, David R., Benjamin S. Bloom, and Bertram B. Masia. ***Taxonomy of Educational Objectives: The Classification of Educational Goals. Handbook II: Affective Domain.*** New York: David McKay Company, 1964.

This handbook deals with the affective domain or the development of interests, commitments, emotions, values, attitudes, and appreciations. The classifications of the affective domain are: receiving, responding, valuing, conceptualizing, organizing, and characterizing on a value complex. This book provides the reader with the necessary information to develop questioning strategies and objectives which correspond to the affective domain's educational goals.

RESOURCE KIT
SUBJECT: MATERIALS AND TECHNIQUES OF ART

SLIDES: #1 and #2
ARTIST: The Python Painter (Greek, 4th Century B.C.)
TITLE: ***Calyx Krater***, ca. 360-350 B.C.
MEDIUM: Earthenware
SIZE: Height, 18 in.; width, 15 1/2 in.
ACCESSION NO. 90.7
Gift of the Charter Collectors

ABOUT THE ARTIST: The Python Painter was a vase painter from the Greek colonized area of southern Italy called Paestum. While the exact name of the Python is not known, his style is distinctive. His work is most often recognized by the depiction of mat-like hair on the front shoulder, the careful rendering of faces and drapery, and a use of shading. His work also featured an extensive use of dot-stripe borders on the drapery and a palette containing certain shades of yellow and orange. A bell krater from the Vatican which has been attributed to the Python Painter contains many features in common with the vessel in the J.B. Speed Art Museum Collection. Both scenes feature Dionysus playing the game of kottabos, a girl playing the double flute, and actors' masks. Historians who research small identifying details peculiar to a painter's style have noted that the pronounced ridge at the bottom of the forehead above the nose in one of the masks is a feature frequently painted by the Python Painter. Vase painters were strongly influenced by the work of the workshop mentor (in Python's case, Asteas) and designs were considered the common property of the workshop.

ABOUT THE ARTWORK: The scene on the front side of the caylx krater features a stock scene of Dionysus, the Greek god of wine and theater. He is reclining on a banqueting couch engaged in the kottabos game, in which the participant hooks his finger into the handle of the kylix and throws dregs of wine at the disks in the middle of the kottabos stand causing the disks to reverberate. Then the participant would throw the kylix itself in an attempt to loop a handle onto the point of the kottabos stand. Two figures often accompany Dionysus in vase scenes, a female follower (a maenad) playing an aulos and Pappasilenos, an older figure sometimes played by an actor. Pappasilenos carries an amphora, a wine vessel and Dionysus holds a kylix, a drinking vessel. The maenads in the background are an example of the Greek manner of showing space with figures represented from the waist up only. On the opposite side of the vase, two figures are engaged in conversation. This side of the vase is less elaborately painted as it faced the wall.

ABOUT GREEK POTTERY AND RED-FIGURED VASES: Greek pottery was functional and each vase was associated with a specific use. Both the krater and the lebes were used for the storage and mixing of wine and water. The hydria was used for carrying water, the kylix for drinking and the lekythos for holding oil. Vases are classified by their shape and the placement of handles. The earlier Black Figure style of vase painting had limitations in showing overlapping figures. The Red Figure style of painting began in Athens shortly after 530 B.C. and soon most painters switched to this popular technique which allowed for realistic light-colored bodies to be portrayed. The Red Figure technique was a method in which the background was blackened and the figures were left in the natural color of the clay, then decorated with a dilute glaze paint. Contours were often created with relief lines made by the use of a thick glaze. By the fourth century large figures were crowded together and painted with contributory bright colors such as white, red and yellow.

SAMPLE QUESTIONS:
What kinds of games are typically played in the present day at parties? Greek mythology was a popular theme for Greek vases. What other characters could be used as subjects?

FOR COMPARISON/CONTRAST: The A.D. Painter, ***Attick Black Figured Hydria*** (Boston Museum of Fine Arts)

ADDITIONAL RESOURCES:
Biers, William R. ***The Archaeology of Greece***. New York: The Cornell University Press, 1987
Trendall, A.D. ***The Red Figured Vases of Paestum***. Hertford, England: Stephen Austin, 1987

RESOURCE KIT
SUBJECT: MATERIALS AND TECHNIQUES OF ART

SLIDE: #3
ARTIST: French (15th Century)
TITLE: ***The Falconer***
MEDIUM: Polychromed Limestone
SIZE: Height, 48 3/8 in.; width, 14 1/2 in.
ACCESSION NO. 41.60
Gift of Dr. Preston Pope Satterwhite

ABOUT THE ARTIST: While the sculptor of this artwork is unknown, secular subject matter is rare for fifteenth-century sculpture. This sculpture reflects the interests of the aristocracy in pursuit of leisure just as the International Gothic style of painting illustrates the elegance and grace of the court. The sculptor has included the enigmatic smile found in comparative sculpture of the standard virgin and child and saints from the same time period. Patronage of the arts during the fifteenth century was strongly supported by royalty; fine jewels, rare books and artworks were all highly prized. Craftsmen's workshops thrived during this period in France; apprentices and master artists worked side by side in the artist's quarters of Paris and other French cities producing artworks to meet the demand created by nobility.

ABOUT THE ARTWORK: This still colorful sculpture shows a male figure holding a brown falcon on his left hand. The sport of falconry was popular with the aristocracy during the fifteenth century. A well-known treatise from the Middle Ages by Frederic . II, ***The Art of Hunting with Birds***, said it was a triumph for man to succeed in controlling a bird of prey; the Limbourg Brothers manuscript of 1413-1416 for the Duc de Berry devoted a full page illustration to the sport. The sport requires the falconer to wear a glove on the hand which protects the hunter and supports the bird. Such a glove is evident in this sculpture. The Falconer's polychrome finish emphasizes the tightly curled brown hair and red smock; however, the limestone is discernible in several places showing a smooth surface with a white ground and several paint layers with gilding visible. The back side of this secular work is unpainted, showing it had been designed for a wall position.

ABOUT LIMESTONE AND STONEMASON'S DISEASE: Stones for sculpture are selected for their technical structure and appropriateness to the work at hand. Limestone and marble are closely related, as they are usually composed of fairly pure calcium carbonate. Of the two stones, limestone is softer and more easily sculpted. It has a dull, sandy but close-grained surface. Sculptors use a variety of tools and techniques when working in stone. In the subtractive method they chip, grind and carve; the dust produced can cause a serious illness, silicosis. Known to sculptors as "stone sickness" or stonemason's disease, silicosis develops from frequent inhalation of dust from stone which contains free silica. Stones with a large amount of free silica include soapstone, granite and quartz (which is one hundred percent free silica). Some forms of marble and limestone also contain free silica. Reduced breathing capacity and low resistance to respiratory disease have long been known as health hazards for sculptors.

SAMPLE QUESTIONS:
Compare the falconer in the Limbourg Brothers manuscript and ***The Falconer*** sculpture. What do they have in common? How was the nobility affected by France's turmoil with England?
What other hazards can be attributed to art materials?

FOR COMPARISON/CONTRAST: The Limbourg Brothers, ***August*** from ***Les Tres Riches Heurs du Duc de Berry***, 1413-1416*

ADDITIONAL RESOURCES:
Gregory, Clive and others. ***Pre-Renaissance in Northern Europe***. New York: Marshall Cavendish Corporation, 1987*
Middledorf, Ulrich. ***Sculptures: European Schools XIV-XIX Century***. London: Phaidon Press, 1976

RESOURCE KIT
SUBJECT: MATERIALS AND TECHNIQUES OF ART

SLIDE: #4
ARTIST: Flemish
TITLE: ***The Prodigal Son***, c. 1475-1485
MEDIUM: Wool and Silk Thread Tapestry
SIZE: Height, 14 ft. 6 in.; width, 28 ft.
ACCESSION NO. 49.30.89
Bequest of Dr. Preston Pope Satterwhite

ABOUT THE ARTIST: Weaving and primitive looms can be traced back to antiquity, the craft ranging across the earth, not specific to any one nation. Flemish weavers began to produce tapestries near the end of the twelfth century in towns such as Tournai, Lille, Bruges and Brussels. As craftsmen became independent and broke from the patronage of the church, so production merged Biblical content with mythology and naturalistic subject matters. Artisans formed organized regulations for the craftsmen such as: only one apprentice at a time was allowed, not including the master's children; apprentices were bound for a period of three years but were required to work only three days a week; and workmen could draw trees and animals for vegetation areas, but otherwise must apply to professional painters for artwork. Further, no tapestry could be sold until it had been examined, approved and sealed.

ABOUT THE ARTWORK: The Brussels School of tapestry characteristically used a combination of large close-up story scenes and smaller elements in the frieze above. One of two companion tapestries illustrating the Biblical parable of ***The Prodigal Son***, the story unfolds in a series of nine sections, using a parallel theme of the Seven Deadly Sins. With luminous blues, reds and greens, the Prodigal Son meets the Vices as he is enticed by Worldliness and Pride to request his share of his father's estate. He receives his share from Extravagance, bids his father farewell, turns his back on Wantonness and is robbed by Covetness - all this is witnessed by a Virtue powerless to help him. Vices and Virtues are both represented as fifteenth century ladies in the tapestry and the border on a blue ground is woven with branches holding flowers, leaves and grapes.

ABOUT TAPESTRY WEAVING: Shuttle weaving, which used two equally apparent threads, evolved and created the essential form used in the more advanced tapestry weaving. In both processes, two intrinsic elements are used, the warp and weft threads. The warp (vertical) thread is usually worked in wool, cotton or linen providing the foundation for the tapestry. It must be very smooth with a strong twist as it is under tension while weaving. Unlike shuttle weaving, in tapestry weaving the weft (horizontal) thread is pressed down, concealing the warp threads. The weft thread creates the lines and masses of the design; the texture and color of this thread gives a unique appearance to each tapestry. As many different colors may be used in the tapestry, each color is wound on a separate shuttle or bobbin, passed behind each alternate string of the warp from right to left and then left hanging on the back of the work until it is needed again. The cartoon was placed behind the warp for guidance, and the weaver, working on the wrong side of the tapestry, sometimes used a mirror to see the progress.

SAMPLE QUESTIONS:
What are other compositional means the artist uses to help the viewer read this narrative? How has the artist created variations of value using techniques unique to tapestry?

FOR COMPARISON/CONTRAST: Flemish, ***The Fall of Man***, 15th Century. Walters Art Gallery, Baltimore, Maryland (Companion to ***The Prodigal Son***)

ADDITIONAL RESOURCES:
Beutlich, Tadek. ***Woven Tapestry***. New York: Watson-Guptil Publications, 1967
Thomsen, W. G. ***A History of Tapestry***. Yorkshire, England: E.P. Publishing Limited, 1973

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RESOURCE KIT
SUBJECT: MATERIALS AND TECHNIQUES OF ART

SLIDE: #5
ARTIST: Rembrandt van Rijn (Dutch 1606-1669)
TITLE: ***Portrait of a Woman***, 1634
MEDIUM: Oil on Panel
SIZE: Height, 27 in.; width, 21 1/2 in.
ACCESSION NO. 77.16
Purchased with funds contributed by individuals, corporations and the entire community of Louisville, as well as the Commonwealth of Kentucky

ABOUT THE ARTIST: Rembrandt van Rijn, the great Dutch master painter is remembered as a genius by art historians. Successful in Amsterdam by the age of twenty-five, Rembrandt, who signed his work by his first name only, painted landscapes, Biblical narratives and over four hundred portraits. He addressed the individual in his portraiture with the radiant light and deep shadow of chiaroscuro, showing the subject truthfully in outward appearance while revealing a personal spirituality. As time passed, Rembrandt refused to adapt his portraiture to the elegant and courtly style favored by the wealthy and his popularity waned. His financial debts grew, accompanied by family deaths; his later work, no longer relying on commissions, reflects to an even greater degree the victory of the human spirit.

ABOUT THE ARTWORK: Painted the same year Rembrandt married Saskia van Ulenborch, ***Portrait of a Woman*** was created during the artist's happiest, most exuberant period. Biographical information on the woman in this portrait is unknown, but it has been noted in an inscription on the artwork that she is forty years old. The brilliant contrast between the collar and the darkened surroundings draws the viewer directly to the head of this portrait. Rembrandt used very carefully modulated flesh tones which match the light as it falls on her face. The collar has been painted with an execution which denotes each careful roll of the lace in monochrome with the slightest variation of color on a gray underpainting. The collar is highlighted with tiny drops of white impasto. This artwork is a companion piece to a portrait of the subject's husband which is now in a Los Angeles collection.

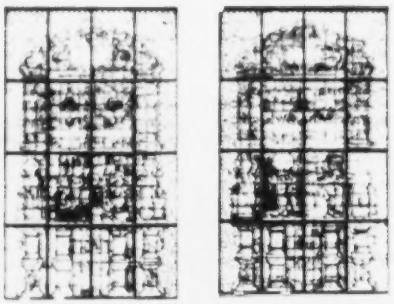
ABOUT OIL ON PANEL AND REMBRANDT'S TECHNIQUES: Seventeenth-century oil painting was a much slower, exacting process than most painting today. Even if assistants aided in the preparation of pigments and ground on the panel surface, the painting had to build up layer by layer with a long drying time between each layer. Rembrandt used an oak panel with a close vertical grain which had been beveled and filled with wood and animal glue and then worked directly onto the panel in a gray monochromatic underpainting called "dead-color painting". With this as his guide, he began building up layers of paint working from the background to the foreground, dark to light, the paint being thinnest in the dark areas and thickest in the light areas, with impasto used for highlights. Rembrandt used a limited palette yet was considered an excellent colorist. His painting strokes, at first Dutch-smooth, became with time more modeled and paint-laden in free broad strokes.

SAMPLE QUESTIONS:
Rembrandt was fascinated by portrayal of the aging figure. How does this portrait begin to portray aging in the facial features? If you did not know her age, how old would you guess the woman in the portrait to be? What surfaces other than wood have been used for oil paint?

FOR COMPARISON/CONTRAST: Rembrandt van Rijn, ***Margaretha de Geer***, 1661*

ADDITIONAL RESOURCES:
Haak, Bob. ***Rembrandt: His Life, His Work, His Time***. New York: Abrams, 1969*
Morral, Andrew. ***The History and Techniques of the Great Masters: Rembrandt***. New Jersey: Chartwell Books, 1987*

RESOURCE KIT
SUBJECT: MATERIALS AND TECHNIQUES OF ART



SLIDES: #6 and #7
ARTIST: Flemish (17th Century)
TITLE: ***Parc Abbey Windows, Scenes from the Life of Saint Norbert***
MEDIUM: Stained and Painted Glass, Lead
SIZE: Height, 156 in.; width, 91 in. (each window)
ACCESSION NO. 49.30.29.ab
Gift of Dr. Preston Pope Satterwhite

ABOUT THE ARTIST: Flemish artisans dominated stained glass from the middle of the sixteenth century and influenced the glass of France, Spain and Italy. The Flemish stained glass artists either provided full-scale drawings (cartoons) to the craftsmen in these regions or moved to work on regional projects. Running their workshops as commercial ventures in urban areas, these window designers were greatly influenced by painters and printmakers. While the foreman presented the program of the design, the various tasks of cutting, fitting and painting the glass went to glaziers who became successful as they improved their technological knowledge. Stained glass went into a rapid decline caused by religious and economic conditions in the second half of the sixteenth century and yet, Flanders continued to receive commissions. Even with stained glass no longer popular in the seventeenth century, the Abbot of Parc commissioned a Flemish artist, Jean de Caumont, to create cloister windows which carried on the Renaissance and Flemish traditions. After a period of turmoil and instability the surviving members of the abbey sold the windows to settle financial difficulties.

ABOUT THE ARTWORK: Stained glass from Flanders is characterized by brilliant colors and realistic treatment of content. The figures in the ***Parc Abbey Windows*** are modeled with richly expressive facial features in finely detailed clothing. Typically the Flemish glass includes the coat of arms of the donor along with Latin inscriptions, framed by cartouches, explaining the subject. Jean de Caumont, the artist for this series of approximately forty windows, may have relied on engravings to tell the story of Saint Norbert's teaching and miracles. The windows, divided into compartments by mullion lines, are decorated with the grisaille pattern of the Renaissance and the artist used both sixteenth-century enamel painting and traditional flashed glass techniques.

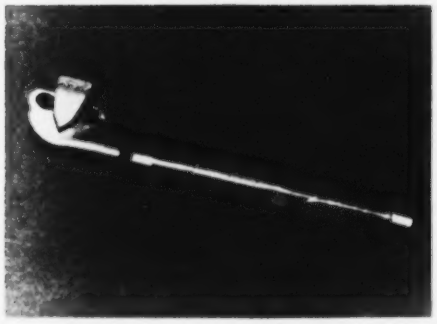
ABOUT STAINED GLASS WINDOW TECHNIQUES: Windows made from pieces of glass have existed since the first century A.D. in Rome. By the sixteenth century, stained glass technology was improved by several additions to the process, including thinner armatures, replacing hot iron rods with diamonds for glass-cutting, and the use of more varied colors including a new red pigment called sanguine. The process of making stained glass included working from a full-scale cartoon, blowing the glass (colored by the addition of metal oxides such as iron, manganese and copper), and tracing, numbering and cutting the glass. Painting added gradated, modeled detail. Vitreous paints, sanguine and enamels were fired at high temperatures; the glass was then inserted between I-formed grooves of lead and made watertight.

SAMPLE QUESTIONS:
Why were stained glass windows destroyed during the Reformation? What does stained glass have in common with painting? How does the composition differ?

FOR COMPARISON/CONTRAST: ***The Apostles Around the Tomb of the Virgin***, Bourges Cathedral, 1619*

ADDITIONAL RESOURCES:
Brisac, Catherine. ***A Thousand Years of Stained Glass***. Tokyo: Shogakukah Publishing Co., 1984*
Sowers, Robert. ***The Language of Stained Glass***. Forest Grove, Oregon: Timber Press, 1981

RESOURCE KIT
SUBJECT: MATERIALS AND TECHNIQUES OF ART



SLIDE: #8
ARTIST: Eastern Sioux, Native American
TITLE: ***Pipe***, c. 1900
MEDIUM: Catlinite
SIZE: Height, 2 in.; length, 9 5/8 in.; depth, 1 1/18 in.
ACCESSION NO. 37.68.117
Gift of Mr. Frederick Weygold

ABOUT THE ARTIST: While art for art's sake did not exist among Native American cultures, an understanding of aesthetic design and composition is evident in Native American objects. Further the artist shows a visual expression of the Spirit which influenced the creation of a functional item through a vision. A vision was at times sought through fasting or the sun dance. This personal pipe was created with reverence and meaning to show a harmony with nature and a deep personal belief and it became the "essence of personal power". Smoking or touching the pipe was a sacred act reserved for individuals of proven integrity. While many items in Native American collections have little specific data accompanying them, the culture, location where the item was collected and ritual use of the item infers probable information about the artist. The meticulous craftsmanship of this pipe not only records the past, but defines social identity and expresses religious belief.

ABOUT THE ARTWORK: This pipe shows the claws of an eagle holding a four-sided bowl representing the four compass directions. Sometimes the eagle symbolized moving from the human world to the Spirit world. The carving of a fish on the stem was often inspired by an individual vision, however, the true significance of the carving is known only to the maker. This two-piece Eastern Sioux pipe was probably fashioned for personal use, for it has a catlinite stem, which was not known to have appeared in any sacred pipes. Usually a sacred pipe could be distinguished by a wooden, longer stem that was separated from the bowl when not in use. Joined together, the pipe became a powerful spiritual tool.

ABOUT CATLINITE: In the 1830s, George Catlin reported to mineralogists the existence of a red stone in a quarry in southwestern Minnesota. The stone is named in English after this painter/author. Legend holds the stone obtained its red color from the spilled blood of the people during a great historical flood. Another legend from Ancient Time says the Great Spirit in the form of a large bird told the people the red stone signified their flesh and they must use it for nothing but pipes. The stone is a medium-intense red with some buff coloring. It lays in narrow horizontal bands close to the surface of the ground, explaining why pipes made from the stone tend to be narrow. The quarry in Minnesota, Pipestone National Monument, is limiting the use of this stone to Native American artists. When the stone is first quarried it is soft and can be carved with detailed designs. Once the stone is exposed to air it becomes very hard. The stone was originally carved in a subtractive process with chipped stone blades but gradually iron tools replaced the stone blades.

SAMPLE QUESTIONS:
What animal symbols are used today to represent cultural identities?
How would the refinement of an artistic tool change the artwork itself?

FOR COMPARISON/CONTRAST: Slide #9, ***Pipe***, from Oklahoma, Kiowa (?), c. 1880.
The J.B. Speed Art Museum Collection

ADDITIONAL RESOURCES:
Paper, Jordan. ***Offering Smoke: The Sacred Pipe and Native American Religion***. Idaho: The University of Idaho Press, 1989
Wade, Edwin L. ***The Arts of the North American Indian: Native Traditions in Evolution***. New York: Hudson Hills Press, 1986

RESOURCE KIT
SUBJECT: MATERIALS AND TECHNIQUES OF ART

SLIDE: #10
ARTIST: Hans Hofmann (German 1880-1966)
TITLE: ***Crepuscule***, 1960
MEDIUM: Oil on Canvas
SIZE: Height, 24 in.; width, 19 in.
ACCESSION NO. 82.33
Gift of Mr. Henry V. Heuser, Jr.

ABOUT THE ARTIST: Many students credit a special teacher with influencing their lives and artwork; Hans Hofmann was such a teacher. Born in Germany, he experienced the work of Picasso and Matisse in Paris in the years 1903-1914 and then returned to Munich to open an art school. An inspiring teacher, he was asked to teach a summer session to American art students at Berkeley, California and stayed in the United States after his second summer due to the changing European political scene prior to World War II. This powerful personality believed that art has its origin in nature. Hofmann helped to transform American art with principles based on self-expressive mood through color and materials and spontaneous image-making from experience. Many of his students in New York and Massachusetts have said he would occasionally tear their drawings into pieces and ask them to reassemble a new composition. Hofmann said, "The medium becomes the work of art, but only when the artist is intuitive and at the same time masters its essential nature and the principles which govern it."

ABOUT THE ARTWORK: Since much of Hofmann's European artwork was destroyed in a studio fire, the majority of his existing work was created after the artist had reached the age of sixty. After closing his school in 1958, he turned his full efforts toward his own painting. ***Crepuscule*** is one of many painterly works from this prolific period. Using one of his favored gem-like palettes of red, yellow and green, he exhibits a simultaneous sensual and expressive quality. As the originator of the "push and pull" concept in art, Hofmann charged this work with color showing the effect of one color placed next to another as one plane moves toward the viewer, another away. The thickly impastoed surface, applied to its limits, has a tactile surface which moves ever forward toward the viewer, coming at once up and away with the color. At the age of eighty, Hofmann's chromatic purity continues to breathe with dynamic gesture and energy.

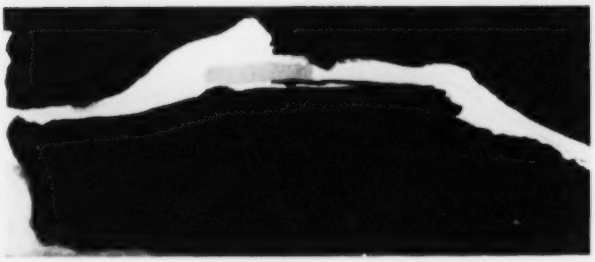
ABOUT THE IMPASTO TECHNIQUE: Two extremes of paint manipulation were used by Hofmann - application of paint in the thinnest possible wash and an extra-heavy impasto. With a passion for painting technique, he used the impasto technique, applying thick paint to the picture surface with either a brush or painting knife. This technique requires a toothy, rough surface to receive the paint, keeping in mind the adage, "fat over lean", on a surface heavy enough to carry its own weight. The addition of part melted beeswax, warmed with two parts linseed oil, to the oil paint creates a flexible and durable medium and when applied with caution will not crack or detach from the ground. Hans Hofmann was able to make the necessary definitive decision, without further manipulation, necessary for this technique. He believed when the painter's brush or knife touched the surface of the artwork, it answered back automatically, impulse for impulse.

SAMPLE QUESTIONS:
Which parts of Hofmann's work seem to push forward or pull backward?
Look up "crepuscule." What was Hofmann's influence from nature for this artwork?

FOR COMPARISON/CONTRAST: Hans Hofmann, ***Lava***, 1960; ***In the Wake of a Hurricane***, 1960*; Slide #11 in this kit

ADDITIONAL RESOURCES:
Goodman, Cynthia. ***Hans Hofmann***. New York: Abbeville Press, 1986*
Seitz, William C. ***Hans Hofmann***. New York: Doubleday and Company, Inc., 1963

RESOURCE KIT
SUBJECT: MATERIALS AND TECHNIQUES OF ART



SLIDE: #11
ARTIST: Helen Frankenthaler (American, b. 1928)
TITLE: ***Situation***, 1972
MEDIUM: Acrylic on Canvas
SIZE: Height, 51 1/2 in.; width, 120 in.
ACCESSION NO. 72.42.1
Purchased with funds from the New Collectors and National Endowment for the Arts

ABOUT THE ARTIST: As a youth, Helen Frankenthaler studied art in her native New York City. After an early interest in Cubism in college, she later studied with Hans Hofmann, who recommended a fluid method of handling paint. Her association with New York artists Willem de Kooning and Jackson Pollock led her to support the Abstract Expressionist style and movement. Inspired by these painters, Frankenthaler pioneered the soak stain technique of painting in which she worked upon a large unsized, unprimed canvas on the floor. She poured thinned oil paint to create fluid shapes uniting the image with the surface of the canvas. This new way of using color and her fluid use of space emerged as the Color-Field School of the 1960s. Her works are considered lyrical abstractions or landscapes of illusion which changed the course of American abstraction. However, Frankenthaler's objective is clear. She has stated, "What concerns me when I work is - did I make a beautiful picture?"

ABOUT THE ARTWORK: A major horizontal passage is characteristic of many of Helen Frankenthaler's paintings. Beginning in 1970-1972 she used negative space through raw canvas in an area called a cable or crevice which cut through the color areas. Unlike her whimsical use of line in her early work, two marker lines flow horizontally, one through the crevice and one through the color field. The combination of drawn line and sweeps of acrylic color create a lateral movement. Subtle tonal modulations show the variations she was able to create in saturation and intensity with a staining technique of painting.

ABOUT STAIN PAINTING TECHNIQUE: This process of painting eliminated the ground between the paint pigment (oil or acrylic) and the support. The artist unrolled a large sheet of canvas onto the floor, thinned either oil or acrylic paint and began pouring the paint, allowing it to soak into the canvas rather than lie on the surface. Rather than applying the paint with a brush, water can be flooded onto the surface, or tools such as a squeegee or a sponge can be used to move the paint. Additions could be made by adding "veils" of tint through the use of areas initially masked with tape. Frankenthaler further controlled the process in her "shaping stage" by cropping parts she wished to eliminate. Staining allows the background to be neutral because the image sinks directly into it. The canvas acts as a source from which a color wash reflects light from behind.

SAMPLE QUESTIONS:
How would the effect be different if Frankenthaler's color passages were vertical? Where have you seen liquids merge or push away from each other as in the color tints of the painting ***Situation***?

FOR COMPARISON/CONTRAST: Helen Frankenthaler, ***Ocean Drive West #1***, 1974*; Slide #10 in this kit

ADDITIONAL RESOURCES:
Carmean, E.A. Jr. ***Helen Frankenthaler: A Paintings Retrospective***. New York: Harry N. Abrams, Inc. 1989*
Rose, Barbara. ***Frankenthaler***. New York: Harry N. Abrams, Inc. 1970

RESOURCE KIT
SUBJECT: MATERIALS AND TECHNIQUES OF ART

SLIDE: #12
ARTIST: Tony Cragg (English, b. 1949)
TITLE: ***New Figuration***, 1972
MEDIUM: Plastic
SIZE: Height, 113 in.; width, 54 in.
ACCESSION NO. 86.22.2.1-164
Gift of New Collectors Group

ABOUT THE ARTIST: As a high school student in his native city of Liverpool, Tony Cragg specialized in the study of biology, chemistry and physics, continuing his interest in scientific study as a laboratory technician in rubber products research for two years. During art school and later as an independent sculptor, he viewed art as an "extension of science", creating sculptures with found objects from the beach. He then extended his object retrieval to those "products-throw-outs" of consumerism, staging the objects in configurations on walls or the floor. These assemblages addressed manufactured items as extensions of the human being; "bits and pieces we build on around ourselves." Now from his studio in a disused factory in Wuppertal, Germany, he continues as a technological archaeologist, constructing sculptures in a variety of materials which demonstrate the complexities of man and his creations.

ABOUT THE ARTWORK: An over-lifesize silhouette, ***New Figuration*** creates a harmonious balance between parts and space, the specific and general, each part speaking unto itself and the configuration as a whole. The plastic bits and pieces include a comb, lighter, plate and other fragments, unmodified, but ordered and classified by their plastic composition. This organizational form is saturated with chemically-made colors of plastic material which is capable of outlasting its intended function. The mosaic considers the social impact of mass production and technology. Cragg says, "(artists) humanize, they find out what the significance of science is for human beings. I think you have to make images of objects which are like thinking models to help you get through the world."

ABOUT FOUND OBJECT ARTWORK: Tony Cragg redefines found objects without transforming them, selecting them for pure volumes or the interaction of the form and its function. His found object sculpture asks the viewer to contribute a direct response to the objects singly or as overall form. While it is not unusual to collect a discarded item from urban civilization or a natural found treasure, artists use these nonart objects to create an artwork of design or meaning. Whether containing interest on its own through presentation, or by manipulation or construction, the artist variously uses castoffs to remind the viewer of a form different from the original object, or to make environmental comment, or in pure celebration of the object's inherent aesthetic. Whether representational or abstract, the artist draws the viewer's attention to that which otherwise might remain only casually observed.

SAMPLE QUESTIONS:
What did you notice first in , the whole or individual parts?
What other objects which share a common material might have been used?
What man-made objects suggest a human or animal form?

FOR COMPARISON/CONTRAST: Simon Rodia, ***Watts Towers***, Los Angeles 1921-1954*

ADDITIONAL RESOURCES:
Fisher, Mary and Zelanski, Paul. ***Shaping Space***. Fort Worth: Holt, Rinehart and Winston*
Neff, Terry, Ed. ***A Quiet Revolution, British Sculpture Since 1965***. London: Thames and Hudson, 1987

RESOURCE KIT
SUBJECT: MATERIALS AND TECHNIQUES OF ART

SLIDE: #13
ARTIST: Viola Frey (American, b. 1933)
TITLE: ***Awakened Man***, 1988
MEDIUM: Ceramic
SIZE: Height, 24 in.; width, 118 in.; depth, 54 in.
ACCESSION NO. 89.1
New Collectors Group Purchase

ABOUT THE ARTIST: A Californian, Viola Frey has been called a visual anthropologist and decoder. Her primary inspiration for her artwork is the commonplace china souvenir, with its acknowledged middle class values. As a child, Frey investigated junk piles and saved bits and pieces of china. They were "a frozen presence far beyond their value." Influenced by the figuration of the Abstract Expressionists, she feels clay unifies all the resources of painting, drawing, color, space and light. While she retains a clay/glaze tradition in her sculpture, the material itself is not the central idea, but rather the color on the clay helps the viewer to follow the volume of the three-dimensional aspect of the artwork. Straddling the worlds of ceramics and sculpture with her polychrome giants, Viola Frey uses gesture and posture to reveal the feelings of both the figure and the viewer.

ABOUT THE ARTWORK: Viola Frey's larger-than-life figure, ***Awakened Man*** serves as an example of one of the artist's childhood images made big. The piece depicts the subtle and familiar pose of a sleeping man who has been abruptly intruded upon, evidenced in the startled expression of the eyes. Frey encourages the vivid colors to flow arbitrarily over the mass, adding vitality to this figure and suggesting an exposed internal anatomy. The surface pattern created by the color pushes the abstraction yet does not make the sculpture any less aggressive. Using the isolation and the scale of this figure as a magnet for the viewer, Frey captures a sense of the heroics in sculpture of times past.

ABOUT CERAMICS AND CLAY SCULPTURE: While clay may be most often thought of as a functional medium of intimate scale, Viola Frey emphasizes mass and an over-sized abstracted figure. She includes many of the nuances of painting, but in the case of ceramics the artist works blind. "With clay I constantly have to be anticipating the consequences of my actions. Will it fire properly? Is the structure of the form strong enough to survive the kiln? Is the glaze too thick? Is it too thin?" Indeed, colored glazes do not conform to specified color theory. Viola Frey uses a large firing studio housed in her backyard and builds her sculptures with numerous puzzle-piece sections. Each piece of clay must be kept to a size which can fit into the kiln for the necessary firings, though individual pieces may weigh over fifty pounds. Her multi-part hollow construction technique allows her to construct a figure much larger in form than might otherwise be possible, a figure which intrudes into the viewer's space.

SAMPLE QUESTIONS:
How does the size given to the head, hands and feet effect the presence of the sculpture?
Viola Frey has said, "Miniatures do not lose the concentrated authority they possess when their scales are giganticised." How would this figure differ if only 10 inches long?

FOR COMPARISON/CONTRAST: Alberto Giacometti, ***Standing Woman II***, 1960. Humana Building, Louisville, Kentucky

ADDITIONAL RESOURCES:
Larsen. Susan. "Viola Frey," ***Viola Frey Catalog*** 1988
Sims, Patterson. "Viola Frey at the Whitney," ***Viola Frey Catalog*** 1984

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MATERIALS AND TECHNIQUES OF ART

GLOSSARY OF ART TERMS

Abstract Expressionism: A form of art which allows the subconscious to express itself, free from the portrayal of everyday subject matter.

abstraction: Art which emphasizes the elements and principles of design. The subject may be recognized or completely transformed.

acrylic paint: Pigment mixed with polymer producing a water soluble quick-drying paint.

aesthetics: The study of that which is philosophically pleasing, beautiful or has an emotional impact on man. It involves concepts from a psychological, sociological, ethnological or historical perspective.

armature: An inner skeleton that provides support for modeling with more pliable materials.

assemblage: A work of art composed from objects or parts of objects originally intended for other purposes.

atelier: An artist's studio or workshop.

bay: A rectangular compartment of a building marked off by supports where large, stained glass windows were placed.

canvas: Surface of woven linen or other fiber on which an artist applies paint.

cartoon: A full scale preparatory drawing for a painting, stained glass window, or tapestry.

cartouche: The oval used to enclose the name of an Ancient Egyptian pharaoh in an inscription; by extension, any ornamental frame.

ceramics: Functional and nonfunctional objects made of clay (glazed or unglazed) and fired in a kiln for permanency.

chiaroscuro: Meaning light/dark in Italian; Rembrandt and Carravagio are artists associated with the high contrast of light and shadow.

Color Field School: A group of artists who produced large-scale color statements using only flat fields of color with no mathematical calculations or geometry.

composition: The ordered arrangement of elements (color, shapes, lines, etc.) to form a coherent unity in a work of art, usually according to the principles of design.

cradling: A method of strengthening a wooden panel by means of attaching both ends of slotted wooden strips to the back with horizontal strips passing freely through the slots. This allows for expansion and contraction caused by changes of temperature or humidity.

crepuscule: twilight

Cubism: A style of art in which the subject is broken apart and reassembled in an abstract geometrical form simultaneously depicting many different views of an object.

design: The organization, plan or composition of a work of art.

enamel: Colored glass, in powder form and sometimes bound with oil, which is fused by heating to a ceramic or metal ground; a work of art created by this method.

etching: A printed work of art made by using acid to incise lines in a printing plate covered with a wax ground.

fat over lean: A painting technique which allows the bottom layers of paint to dry before further applications of paint are applied. Fat paint is mixed with oil, while lean paint is thinned with turpentine so it drys more quickly.

field: The area in which a design, shape or paint is applied.

flashed glass: Layers of different colors of stained glass, used with etching to reveal the color underneath.

found object: Any object or objects not originally created as a work of art but appreciated for its aesthetic qualities.

frieze: Any horizontal band, decorated with carvings, paintings or figures, usually at the upper end of a wall or plane.

glaze: A thin, transparent layer of paint applied over opaque layers; a thin coating of minerals which provides a glossy or matte finish and waterproofs and decorates the artwork.

glazier: One who works with and produces stained glass.

grisaille: Artwork in values of a single color, most often gray, designed to produce a three-dimensional effect.

ground: The surface on which a painting is made or a base mixture applied for durability upon which paint is applied.

impasto: A thick, heavy application of paint made by using a brush or palette knife.

intensity: The strength, brightness or purity of a color.

kiln: An oven capable of controlled high temperature in which clay, metal or glass objects are fired or baked.

krater: A tall wide-mouthed vase with two handles made of earthenware in Ancient Greece. It was used for water and wine.

leatherhard: A stage in the drying process of a clay object.

mass: The physical bulk, weight and density of a three-dimensional object.

medium: The material with which an artist works, such as marble, bronze, oil paint, watercolor, etc.

modeling: The representation of three-dimensional forms in two dimensions so that they appear solid; the use of malleable material (such as wax or clay) to create a three-dimensional form.

monumental: A work of art which is either huge in size or actually small, but has characteristics and feelings of a huge work.

mosaic: A surface decoration made by arranging pieces of variously colored materials to form a picture or pattern.

mullion: A vertical element separating two areas of a window.

negative space: The area around images in a two or three-dimensional form which defines the objects or shapes.

oil paint: A mixture of pigments dissolved in linseed oil which uses turpentine as a solvent.

overglaze: Design or color applied onto a piece of ceramics after it has been glaze-fired, made permanent by a low temperature firing.

painterly: Representing form, not by means of outline, but by the mingling of light and shade, rendered as indeterminate patches of color.

painting knife: A small, wedge-shaped blade made expressly for applying paint to canvas, creating a textural surface.

palette: The color which an artist selects to use on an artwork.

pigment: The dry powder, either natural or a laboratory prepared chemical, which when combined with a liquid vehicle supplies the coloring agent for paint, crayons and inks.

polychrome: Several colors rather than one color (monochrome).

sanguine: A stained glass red pigment used to create flesh tones; named after a sixteenth-century painter, Jean-Cousin Sanguine.

saturation: The measure of the brilliance and purity of a color. Full saturation refers to the absence of white or neutral elements.

scale: The size of an object in relation to humans or other objects in the environment.

sculpture: A three-dimensional work of art.

sizing: A mixture of glue and/or paint which is applied to the canvas to seal it against the subsequent layers of paint.

slipcast: A thin mixture of clay and water used as glue for clay and paint on leatherhard ware.

soak stain: A method of painting whereby pigment is applied so it becomes a part of the support or fabric.

soldering: Joining metals together using heat and a flux.

subtractive process: A sculptural process by which material is cut away to create a three-dimensional form.

tapestry: While the term is applied to embroideries, carpets and upholstery, the term as used in this resource kit is restricted to a woven fabric, intended to serve as a wall-hanging.

tracery: Ornamental stonework on a decorative lacelike pattern or interlacing suggesting a pattern.

tint: A light (high) value color obtained by adding white to the hue.

tone: The modification of a color (hue) through the addition of neutrals.

underpainting: The preliminary technique of blocking in a composition and tonal values at the beginning stage of a painting.

vitreous: Of the nature of glass.

warp: A vertical thread in weaving.

wash: A thin transparent layer of paint which could include a wide variety of values.

weft:: (woof) A horizontal thread used in weaving.

MATERIALS AND TECHNIQUES OF ART

SLIDE LIST / PRONUNCIATION GUIDE

Slide #1 The Python Painter (Greek)
Calyx Krater, ca 360-335 B.C. (front)

Slide #2 Thy Python Painter (Greek)
Calyx Krater, ca 360-335 B.C. (back)

Slide #3 French
The Falconer, 15th Century

Slide #4 Flemish
The Prodigal Son, c. 1475-1485

Slide #5 Rembrandt van Rijn (*rem* - brant van rhine)
Portrait of a Woman, 1634

Slide #6 Flemish
Parc Abbey Window, 17th Century (left)

Slide #7 Flemish
Parc Abbey Window, 17th Century (right)

Slide #8 Eastern Sioux (Native American)
Pipe, c. 1900

Slide #9 Kiowa (?), from Oklahoma (Native American)
Pipe, c. 1880

Slide #10 Hans Hofmann (*hof* - mahn)
Crepuscule, 1960

Slide #11 Helen Frankenthaler
Situation, 1972

Slide #12 Tony Cragg
New Figuration, 1985

Slide #13 Viola Frey
Awakened Man, 1988

Loading Artwork Slides: Since slides of some artwork are easily inverted or reversed, the slides in all J.B. Speed Resource Kits have been marked with a small dot. Place the carousel in front of you with number one at your right hand. When each slide is inserted into the carousel the dot should be visible and facing you.

MATERIALS AND TECHNIQUES OF ART

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